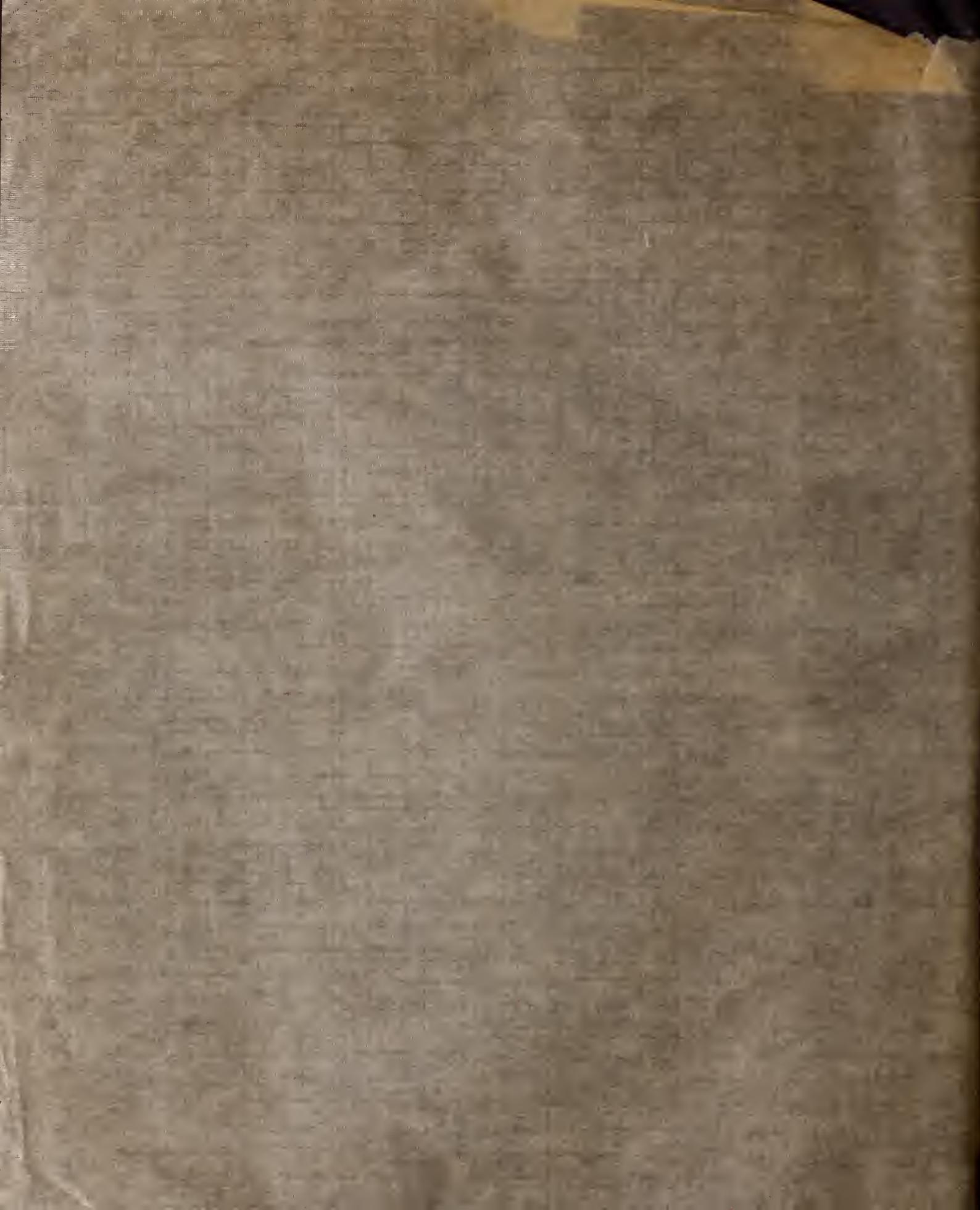




THE RADIANT MUSIC HOUR  
THE RKO ROXIE THEATRE

1936

UNDER PERSONAL DIRECTION OF

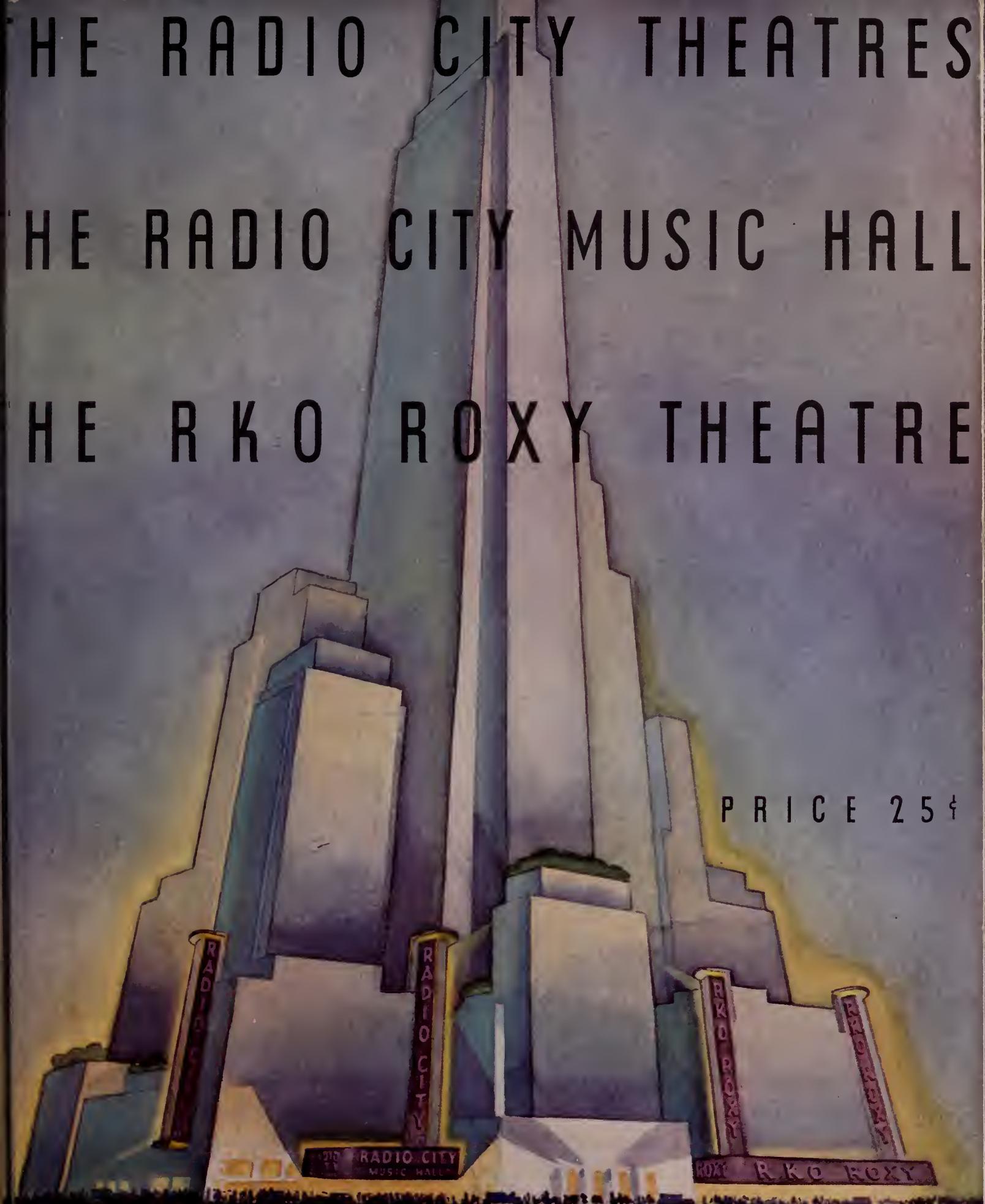


THE RADIO CITY THEATRES

THE RADIO CITY MUSIC HALL

THE RKO ROXY THEATRE

PRICE 25¢



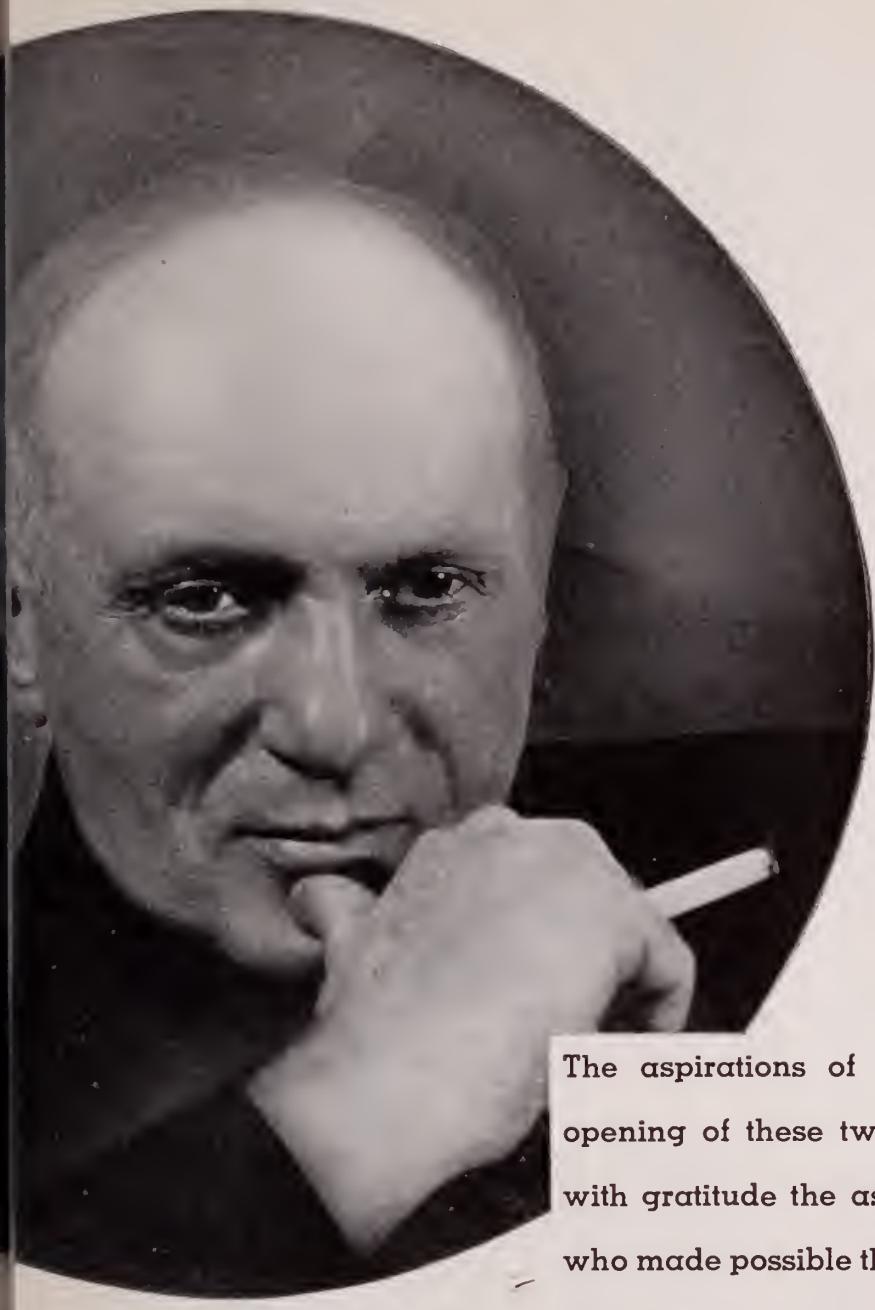
UNDER PERSONAL DIRECTION OF

*Roxy*

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AVERY  
DURST



The aspirations of a lifetime are fulfilled with the opening of these two great theatres. I acknowledge with gratitude the assistance and support of the men who made possible this consummation. My association with them has been a joyous privilege. Within these gates may you find peace, and gayety, and inspiration.

To this end my associates and I  
pledge our ardent service. Welcome!

"*Perry*

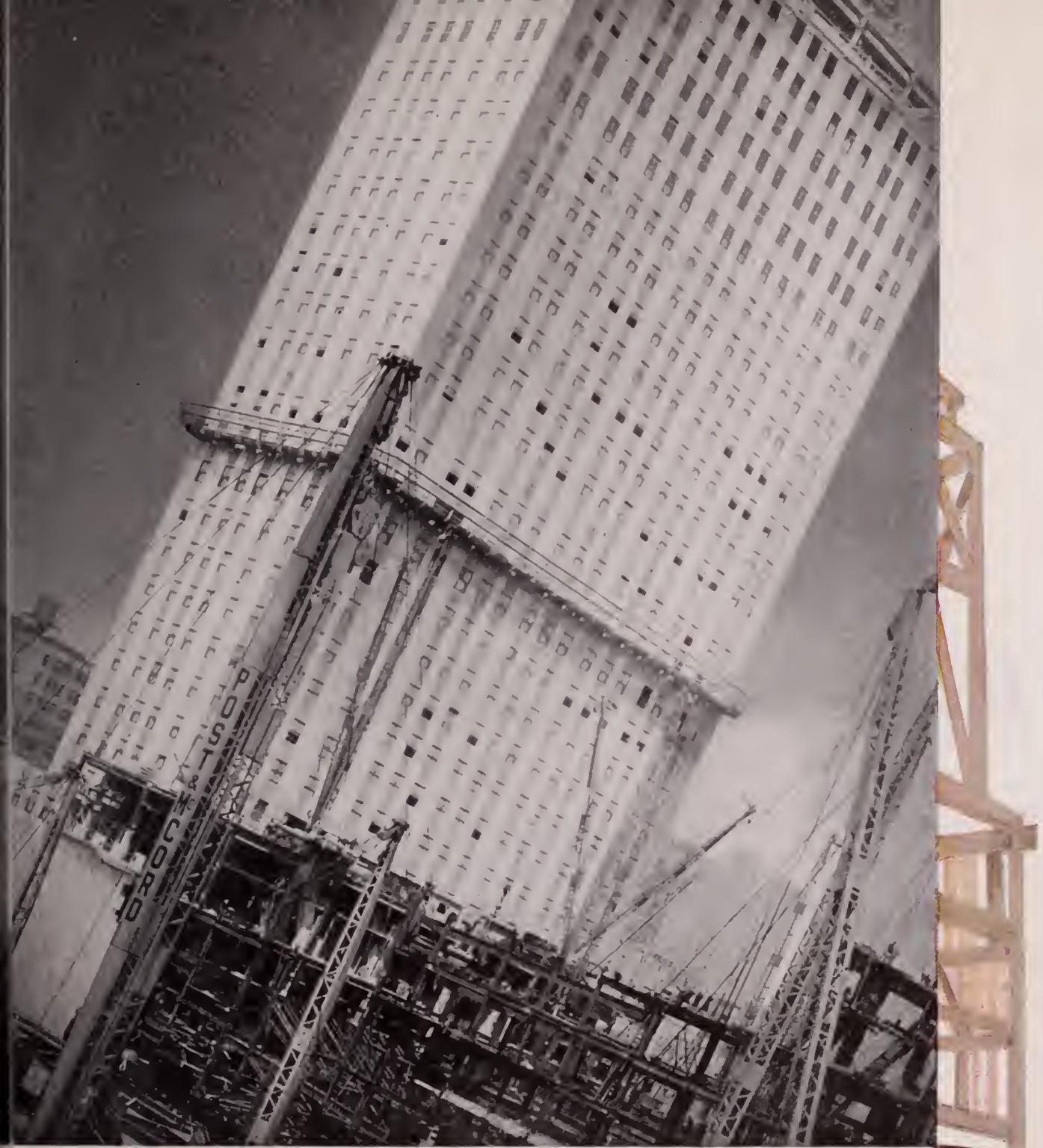


# THE WORLD'S GREATEST THEATRES

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• All men dream. Few and fortunate are those who live to see their richest visions become realities. • So judged, "Roxy" is one of the luckiest of men. The theatre in which you are sitting was a living reality in his imagination long before its first steel arms reached toward the sky. • This, then, is the story of a great dream come true. • Throughout his twenty-five busy years as a showman, "Roxy" cherished the vivid picture of the greatest theatre of all time and the most perfect motion picture theatre ever created. That dream was the genesis of the Radio City Music

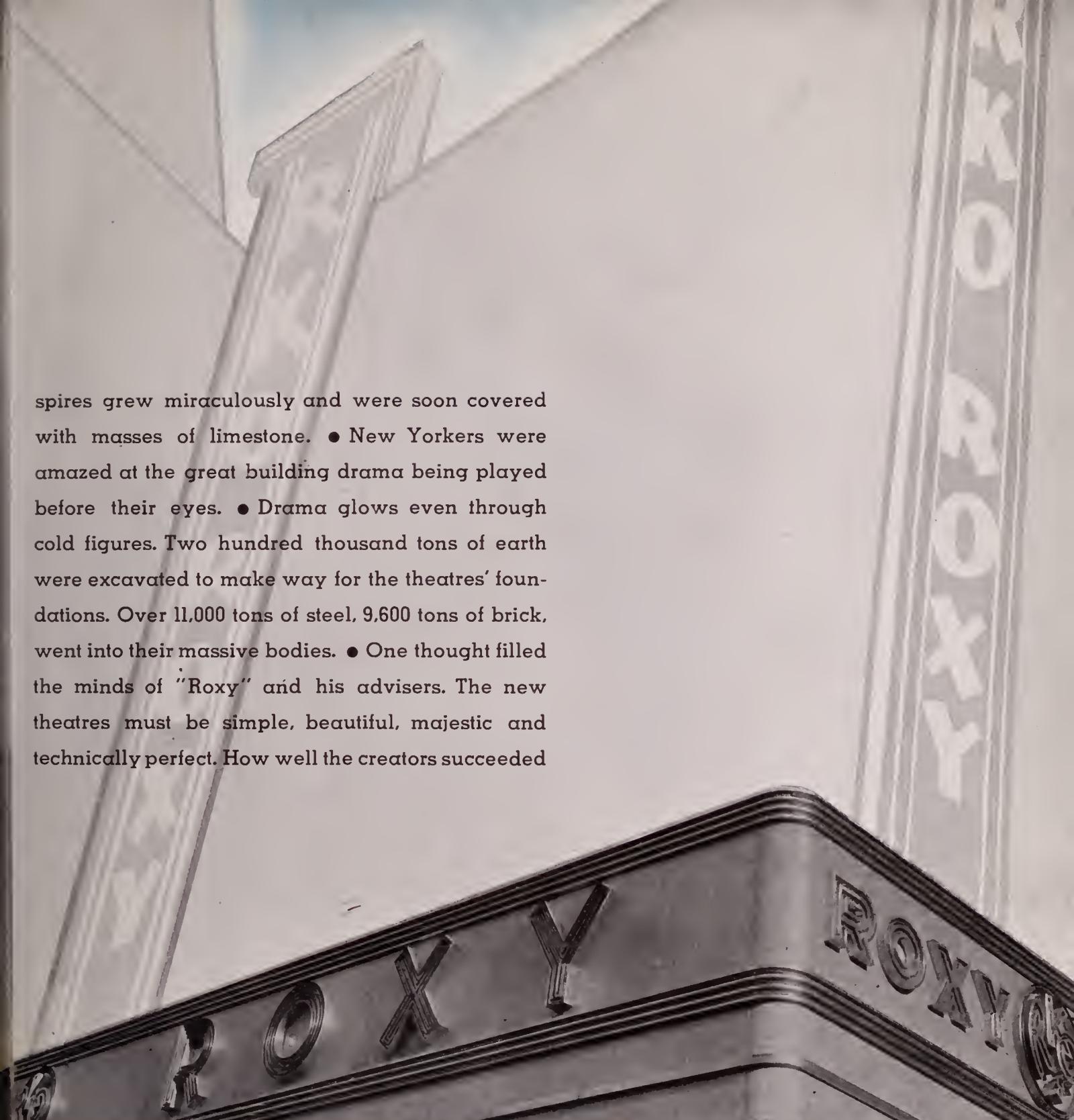


Hall and the RKO Roxy Theatre. • With the development of the Rockefeller Center and Radio City, "Roxy" presented his ideas to Merlin H. Aylesworth, now president of Radio-Keith-Orpheum. The vision of that far-seeing man caught fire at once. With Owen D. Young and David Sarnoff, he brought the plan to John D. Rockefeller, Jr., who perceived its brilliance and promised his cooperation. • Thus was the showman's dream of years set happily on the high road to fulfillment.





• Architects, engineers and artists were marshalled, charged with the creation of things never before even attempted. • Plans were made in keeping with the grandeur of the conception. Almost overnight the skyline of midtown Manhattan was changed. Steel

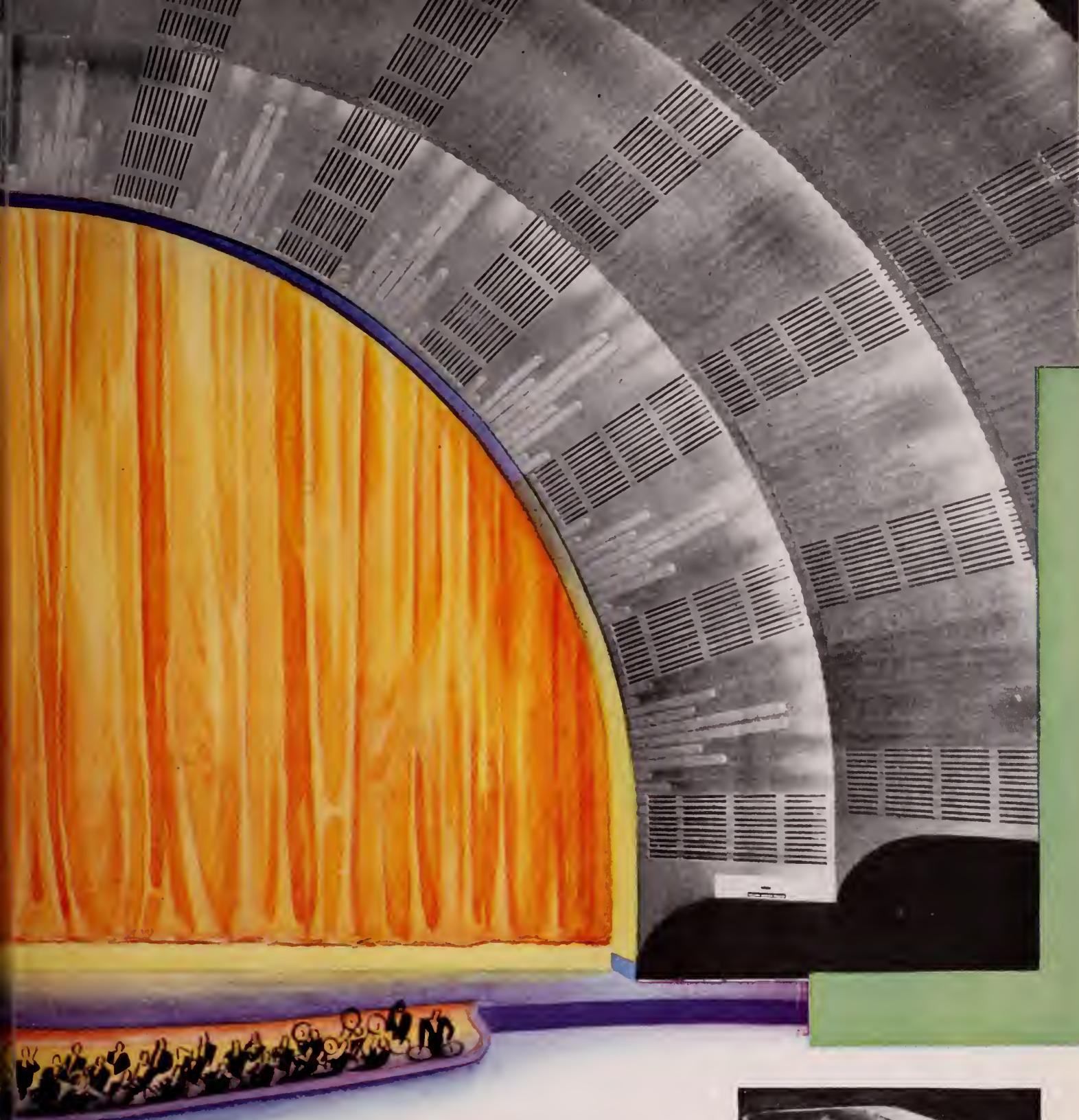


spires grew miraculously and were soon covered with masses of limestone. • New Yorkers were amazed at the great building drama being played before their eyes. • Drama glows even through cold figures. Two hundred thousand tons of earth were excavated to make way for the theatres' foundations. Over 11,000 tons of steel, 9,600 tons of brick, went into their massive bodies. • One thought filled the minds of "Roxy" and his advisers. The new theatres must be simple, beautiful, majestic and technically perfect. How well the creators succeeded

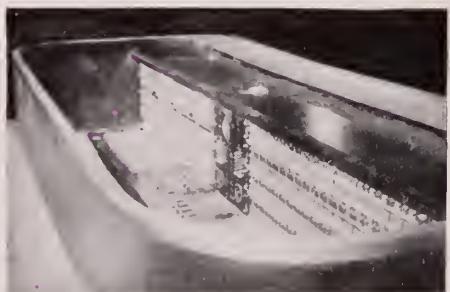
On the left-hand page, the exterior of the RKO Roxy Theatre in Radio City. Above, a striking view of the exterior of the Radio City Music Hall. Insert, one of the decorative plaques on the exterior of the RKO Roxy



you are now judging. • After two years of thought and toil, the labor of thousands was done. Untried paths had been trod, technical impossibilities had been achieved. The doors swing open! • The Radio City Music Hall, with its 6,200 seats, is the largest theatre in the world. Yet an astonishing effect of intimacy is achieved by the great arcs of the ceiling and the substitution of three shallow mezzanines for the old-style balcony. The audi-



torium is so constructed that sight-lines are perfect, and every seat is a good one. • Its massive yet simple design focusses every eye upon the great stage, 144 feet wide and 80 feet deep, masked by the golden curtain. Before it is the elevator orchestra pit for the symphony



We face the 144-foot stage of the Radio City Music Hall, the world's largest theatre. The great sweep of the arched proscenium is sixty feet above the stage. The small picture shows the new light pit near the orchestra. Its switch-board controls every light in the theatre



orchestra of 100 artists. Nearby is the light control board, a new and fascinating device upon which master electricians will play symphonies of color under "Roxy's" direction. The seats are deep and comfortable. Each is equipped with an electric program light. Acousticon seat-phones are installed for the use of the deaf. Two Wurlitzer organs, embodying many new developments, are installed on either side of the proscenium. • Back of the curtain-line is a self-sustaining community and a storehouse of technical wonders. A triple-decked stage elevator, with a turntable that can revolve while the elevator is in use, permits





On the left-hand page is shown part of the Grand Lounge of the Radio City Music Hall. Above, a view of the Grand Foyer, with the Ezra Winter mural above the sweep of the Grand Staircase. The insert shows one of the decorative plaques

the setting of three scenes simultaneously. The lighting equipment, responsible for perhaps the greatest stimulant to the imagination in the theatre, is bewildering in its diversity and power. • The spacious Grand Lounge of the Music Hall and its thirty-one auxiliary restrooms are in keeping with the beauty and comfort of the auditorium. • Donald Deskey was placed in charge of all decorative work.



Carrying out its modern decor, the Radio City Music Hall represents a treasure house of modern art. • Above the staircase in the Grand Foyer is the great mural by Ezra Winter. Based on an Indian legend, it pictures the upward march of mankind toward the golden mountain where dwells the Author of Life. • Among the art works are several by Georgia O'Keeffe, Louis Bouché, Stuart Davis, Witwold Gordon, Buk Ulreich and Deskey. • The furniture, contemporary in design, will delight the theatregoer by its comfort. No jarring notes mar the simple richness

of the Music Hall's decorations and furnishings. • Backstage may well be called the paradise of the performer. Nothing has been spared to provide for the comfort and pleasure of the artists. Spacious greenrooms and dressing rooms promote the morale and family spirit of those who entertain. • Before the golden curtain parts, let us make a brief tour of the Music Hall. • Entering the Grand Foyer through wide doors, the visitor is amazed at its size and beauty. Its wall-mirrors rise to the height of the third mezzanine, and reflect the glow of many lamps. • Below the foyer is the Grand Lounge, where patrons will be served coffee and cigarettes free of charge. From it open the various lounges and retiring rooms, each a decorative unit and provided with everything necessary to the patron's comfort. • Each of the mezzanines has its own rest rooms, beautifully decorated and equipped in keeping with the general scheme. • Now let us go into the auditorium itself. • The first view of the immense proscenium is enormously exciting. Unlike the conventional rectangular proscenium opening, it is a strikingly beautiful arc.



On the page to the left is an interesting study of the three mezzanines in the Radio City Music Hall. Above, the detail of the great arches that span the Music Hall auditorium, one of the most thrilling features of its design.



An all-embracing view of the auditorium of the RKO Roxy Theatre, with the three mezzanines on the left, the sweeping circles of the ceiling with its massive chandelier, and the stage and orchestra pit at the right. Seating 3,700, the RKO Roxy is the perfect motion picture theatre

rising to a height of 60 feet above the stage. Its rays of light and color represent a stylized sunrise, an idea conceived by "Roxy" while standing on a ship's deck at dawn. • "Roxy's" radio activities are famous, and both theatres under his direction are perfectly equipped for broadcasting. A newly perfected "ribbon" microphone will carry the stage performances to the air, and



a large backstage studio will house the aerial activities of the noted "Roxy's Gang." • As one beholds its many wonders, one must agree that the Radio City Music Hall is nothing less than "The Greatest Theatre in the World." • The RKO Roxy Theatre, in Radio City, dedicated to the film-going public, is the most perfect setting for the projection of motion pictures ever achieved. • Seating 3,700, the RKO Roxy, too, gives an amazing sense of warmth and intimacy. As in the Music Hall, three shallow mezzanines have replaced the balcony, with its mass of patrons cut off from a view of the orchestra floor. The auditorium, with its walls of panelled



The pictures on these pages present three striking views of the Grand Foyer of the RKO Roxy Theatre, with its shiplike lines and simple, impressive furnishings



mahogany, is the last word in simple, majestic modernity.

- The visitor is immediately struck by the beauty of the ceiling. Its series of circles are decorated with mythological figures in half-relief by Chambellan and Meldarelli.
- The great three-tiered metal chandelier, weighing six tons and burning 104,000 watts of electricity, is one of the wonders of the RKO Roxy. Another is the new illuminating arrangement called the "down-light." Studding the ceiling, these powerful yet unobtrusive lamps provide a diffused glow by the light of which patrons all over the house can read their programs.
- In charge of interior decoration for the RKO Roxy was placed Eugene Schoen, Professor of Interior Design at New York University.
- In keeping with the modern conception of the design, Schoen has made the theatre a repository for the best in modern artistic thought. Outstanding examples of modern American

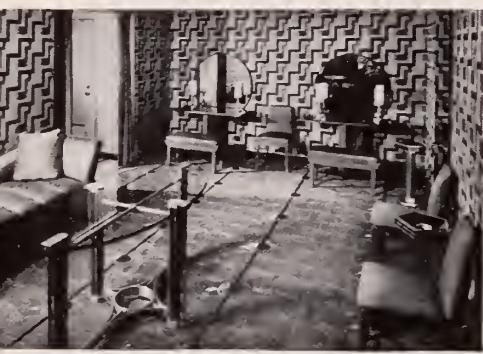
art are to be found in its lounges and rest rooms. • Entering the Grand Foyer, one notes at once its resemblance to the great hall of a ship, and so it was conceived by "Roxy." To accentuate its height, the ceiling was painted sky blue. • A staircase leads down to the Grand Lounge, a spacious room which contains the Sport Mural, a brightly colored wall decoration by Arthur Crisp. • Leading off the

Grand Lounge, over the door to the women's rooms, is an interesting abstract sculpture in metal by Isamu Noguchi. • The chief decorative feature of the Women's Lounge is the illuminated Amelia Earhart mural, done on glass by Maurice Heaton to commemorate her Atlantic flight. The Men's Smoking Room contains a series of striking photo-murals by Steichen, depicting the progress of aviation.





Another view of the women's rest rooms



A corner of one of the women's rest rooms  
in the RKO Roxy Theatre



One of the women's powder rooms in  
the RKO Roxy Theatre

• Rest rooms, smoking lounges and powder rooms, suitably decorated by Hugo Gellert, Mr. Schoen and others, are found on the three mezzanines. • While the RKO Roxy Theatre is designed primarily for the showing of motion pictures, its elaborately equipped stage, with elevator and turntable, is fitted for the presentation of all types of stage entertainment. • The screen, measuring 1,800 square feet, is by far the largest in existence, and can be adjusted to any size by a motor-driven device. A new process, invented by Albert B. Hurley, New York physicist, diffuses light evenly upon the screen and does





away with all distortion of the image. The perfected sound-reproducing system, the battery of four new-type projectors, assure patrons of motion picture entertainment at its peak.

● So runs the story of stone and steel. What of the personalities, the men and women, who will vitalize these mighty temples of entertainment? ● "Roxy," as director-general, has gathered about him the greatest staff of artists and specialists ever



A general view of the Grand Lounge of the RKO Roxy Theatre, showing the space mural by Crisp. To the left, the Women's Lounge, with the Amelia Earhart mural done on glass by Maurice Heaton. One of the modern wall lamps is also shown.



assembled for a theatrical enterprise. • Erno Rapee, noted conductor, is in charge of all musical activities for both theatres, including their broadcasts. On his staff of twelve are such conductors as Charles Previn, Macklin Marrow and Joseph Littau. Among the staff composers and arrangers are Maurice Baron, Desidir D'Antalffy and Ferde Grofe, well-known composer of modern Americana. • Rapee and his men will preside over orchestras of 100 at the Radio City Music Hall and 50 at the RKO Roxy Theatre, as well as the resident choruses. Staff organists are Lew White and Dick Liebert. • Leon Leonidoff is in charge of production, with Russell Markert directing the Roxyettes, and Florence Rogge as directress of ballet. Complete expression of the modern dance is assured by the presence of Harald Kreutzberg and Martha Graham. • The art department is headed by Robert Edmond Jones, famous designer,



ROBERT EDMOND JONES, in charge of settings and costumes, famous as a stage designer



ERNO RAPEE, general director of music and musical broadcasts for the Radio City Theatres



LEON LEONIDOFF, production director for Radio City amusement enterprises

Young, beautiful and talented,  
Patricia Bowman, premiere danseuse of the Radio City Music  
Hall, perfectly typifies the youth  
and genius which fill the stages  
of the Radio City Theatres



who will have charge of all settings and costumes. With him are James Reynolds, associate designer, and Hattie Rogge, in charge of costumes. • Under their direction a great army of artists, musicians and technicians will fill these mighty stages with rich and vari-colored entertainment. • Complete in their technical equipment, their artistic wonders and their human talents, the Radio City Music Hall and the RKO Roxy Theatre in Radio City proudly throw open their doors, hoping that you will find comfort, amusement and inspiration within their gates. • Every member of the staff, from "Roxy" to the littlest page boy, desires but to serve you perfectly and give you the finest entertainment, on stage and on screen, that the world has ever known. • The thousands of men and women who have given time and toil and talents to the perfection of these mighty institutions bid you welcome and good cheer!



I G H T S !   M U S I C !   C U R T A I N



! LET THE SHOW BEGIN



R A D I O C I T Y  
R O C K E F E L L E R C E N T E R





RADIO CITY  
ROCKEFELLER CENTER